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Translanguaging Beyond Bricolage: Meaning Making and Collaborative Ethnography in Community Arts

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Introduction

In this chapter we reflect on a programme of collaborative arts-informed pedagogical activities, *LangScape Curators* (henceforth LS-C), to consider the concept of *bricolage* (Lévi-Strauss, 1962), its methodological implications and its potential affordances for developing understandings of translanguaging as dynamic multilingual and multimodal practice. LS-C was conceived as an outreach and research project to include young people's voices in research around multilingualism and cities (stemming from research conducted by the University of Leeds case study for the 'Translation and Translanguaging' project, (TLANG), Creese *et al.*, 2014-2018). It was initially funded and supported by the University of Leeds' Educational Engagement team and therefore viewed as outreach with young people under the auspices of the university's widening participation activities. It has now been developed as part of a further collaborative research programme with young people, focusing on languages, creative inquiry and research into the linguistic landscape (Bradley, 2019). The collaboration described in this chapter is three-fold:

1. It incorporates co-production across disciplines, with applied linguists working with artist-researchers.
2. Researchers and artists work with professional colleagues from across the university to develop research which both informs and is informed by outreach and access programmes.
3. Researchers, artists and professional colleagues work across sectors with educational professionals and young people.

In this chapter, using examples taken from activities across LS-C - which included making group collages, creating 'zines', writing stories, and building sculptures - we develop our understanding of translanguaging practices within the context of arts-based learning activities which have a broad focus on language and communication. The chapter follows on from a previous publication which focused on the project methodology (see Bradley *et al*., 2018). We explore how bricolage might be considered as a starting point for a conceptual framework for transdisciplinary pedagogical activities, positioned at the intersection of research, practice and engagement and the role of collaboration in these. We also reflect on translanguaging's 'transformational' affordances in line with what might be considered a conceptual shift from a language-centred approach towards the *semiotic* and *embodied*.

Arts-Based Methods as De-Centring Language

The framing methodology for LS-C is broadly situated within arts-based learning, and we ask how creative practices might be woven into our 'translanguaging lens', therefore seeking to contribute moving towards the 'de-centring of language' (Thurlow, 2016: 503, see also Harvey et al., 2019) while still providing a way for the 'expanded complex practices of speakers who could not avoid having had languages inscribed in their body' (García & Li, 2014: 18) to be made visible (as well as audible). In this way, we situate this study within a creative turn in applied linguistics (Bradley & Harvey, 2019), which moves away from the logocentric representationalism which privileges *language* as the mode in which we know the world (e.g. Thurlow, 2016). Our work is therefore grounded in the challenge of all 'text'-centred analysis, described by Crispin Thurlow in the context of 'queering' Critical Discourse Studies and as creating obstacles for understanding less visible identities and trajectories:

> And, in spite of a capital-C critical concern for the oppressed (people) and the hidden (ideologies), our textualism - our centring of texts and transcripts - leaves us struggling to read between the lines, to understand the gaps and the traces, the unspoken and the unspeakable. (Thurlow, 2016: 487)

Following Lynn Butler-Kisber (2010), we consider the hybrid research and outreach activity described within this chapter as 'arts-informed inquiry' (2010). As Butler-Kisber explains, 'arts-informed inquiry uses various forms of art to interpret and portray the focus of the particular study' (8). It is important to state that while LS-C uses creative methods to inform the research, it was not originally based on art (10); we therefore seek to highlight a nuance here. Butler-Kisber suggests that researchers using the arts in this way use 'arts-informed' to describe their practice, with artists working this way using 'arts-based'. As this project arises from research grounded in applied linguistics, we describe it as arts-informed. However, as the research develops further, the role of the artist becomes more central and future iterations of this inquiry foreground the artistic products – the objects created - themselves, therefore aligning more with the concept of 'arts-based' (see Atkinson & Bradley, 2019). The research we describe is collaborative, with artists and researchers working together at all stages to create the project. There is scope for critical debate as to the terminology used when working collaboratively and we have opted to use both terms in this chapter to show different perspectives.

Context: Young People and Inner-City Semiotic Landscapes

LS-C (2015-2017) was developed and delivered in the northern city of Leeds, UK, by the authors (Jessica and Louise) with colleagues Emilee Moore and James Simpson. Over the course of the project we worked with approximately fifty young people, aged between eleven and fourteen

years. The impetus for developing the work stemmed both from Jessica and Louise's experience of developing and delivering arts-informed and language-based educational engagement programmes within and outside the university and from the team's desire to continue to develop collaborative partnerships and externally-facing activities with young people around research into communication across the city. However, it is important to note that we did not consider LS-C solely as 'outreach' work or as public dissemination of research. These activities are sometimes positioned as a one-way transmission in which expert research findings are shared with the public, usually towards the end of the research project. Instead, we viewed it as research practice in itself, as 'co-production' (Bell & Pahl, 2018; Facer & Pahl, 2017; McKay & Bradley, 2016) between researchers, artists and young people. We sought to further explore how methodologies around linguistic and visual ethnography (Copland & Creese, 2015) could develop towards collaborative engagement with children and youth (Campbell & Lassiter, 2010; Hackett, 2017; Pahl, 2014), enabling us to pay attention to the relational and dialogic processes inherent within this kind of research activity (Siry, 2015: 151).

To create LS-C we worked with the university's educational engagement and outreach office and with an educational charity with whom the university is closely associated, whose strategy is to develop educational pathways for children and youth living in disadvantaged areas. The charity's two Leeds-based educational centres formed the project sites. One of the two centres is based in Harehills, within the city suburb in which the research team had been working for a number of years: Harehills was also the focus for two of the four phases of work undertaken for the Leeds case study of the TLANG project (see Baynham *et al*., 2015; 2016; Simpson, 2011). In conjunction with the centre teams, we worked to develop a three-day programme of workshops and activities and then a further two-day summer school hosted by the university.

Ethnography, as an underpinning theoretical and methodological concept, was central to the workshop design. In developing the programme, we drew from our own individual research projects - linguistic ethnography and in fine art - both of which take ethnography as a central approach (cf. Grenfell & Pahl, 2018). Jessica's doctoral research (2018) focused on multilingual and multimodal communicative processes in street arts production and performance, and she asked to what extent *translanguaging* can be extended to incorporate the multimodal and performative practice of the street artists with whom she was working (see also Bradley & Moore, 2018). This research also informs the LS-C project in terms of its design, in itself, a bricolage, in Jacques Derrida's terms, 'borrowing from one's textual heritage whatever is needed to produce new and different texts, with an emphasis on intercultural borrowing for the purposes of textual construction' (Derrida, in Berry, 2015: 79). Louise's practice-based doctoral thesis (2016) took a theoretical framework of anthropology to consider aspects of appropriation in visual art. Her research focus was on how audiences might be engaged more effectively and collaboratively through anthropological approaches, while also addressing the significant problematic aspects related to cultural appropriation. The collaboration between Jessica and Louise built initially on these areas of alignment and through a growing interest

in the interdisciplinary affordances of linguistic landscape research (e.g. Blommaert, 2013). Although it is not within the scope of this chapter to provide an extensive review of research in this area, it should be noted that we considered our work to be research and practice into visual and linguistic city landscapes, with the role of language understood broadly (Pennycook, 2017).

Within the programme of workshops, the young people were given an introduction to basic research skills, focusing on what research *is* and what linguistic landscape researchers might *do*. They were shown current examples of linguistic landscape research, including from the Leeds area undertaken for the TLANG project, and methods they might use to gather data. They were also given an overview of simple research ethics and the kinds of issues that might arise when collecting data in the street (for example when taking photographs in public spaces and requesting interviews with members of the public). The participants then went out into the 'field' in small groups, each with a member of centre staff, to explore their neighbourhoods, using photography, film and interviews as core data collection methods.

Using their initial findings, they then engaged with a diverse range of creative methods, led by practicing artists with interdisciplinary expertise. Later in the chapter we focus on three of these activities, using bricolage as an overarching theme: group collage, individual 'zines', and group collage sculptures. All the creative activities described in the chapter served to enable the participants to synthesise, analyse, re-present, and communicate the data they collected in the field.

A Cautious Extension: Translanguaging, Multimodality and Artistic Practice

The introductory chapter to this book includes a discussion of translanguaging, a concept which is taken up in different ways by this volume's authors. Taking a translanguaging perspective on an arts-informed learning project of this kind is something we approach both cautiously and critically. Li Wei suggests that its application across a broad range of practices could imply that translanguaging is 'any' kind of communicative practice that is 'slightly non-conventional'. In arguing for the validity of translanguaging as a term in an era of 'post-multilingualism' he describes the context in which we find ourselves living and researching:

> multiple ownerships and more complex interweaving of languages and language varieties, and where boundaries between languages, between languages and other communicative means, and the relationship between language and the nation-state are being constantly reassessed, broken, or adjusted by speakers on the ground. (Li, 2017: 14-15)

Defining 'ownerships' of language or any communicative mode is a complex and contested issue. In some cases translanguaging focuses on the individual and their own repertoire (see Otheguy *et al.*, 2015), and, in this sense, ownership rests with the individual. Others, for example Pennycook (2017), ask how considering linguistic landscapes *as repertoire* (e.g. Busch, 2012; Gumperz, 1964;

Rymes, 2014), as Durk Gorter and Jasone Cenoz (2015) suggest, might inform understandings of translanguaging as spatial practice, extending beyond the individual. According to Gorter and Cenoz, positioning the linguistic landscape as a 'multilingual and multimodal repertoire' (2015: 71) and applying a translanguaging lens to the study of these repertoires, has the potential to open up the field of multilingualism. Likewise, we posit that co-productive methodologies which centre on visual arts have significant affordances for linguists working in this area, as we shall discuss in this chapter.

Translanguaging, following Li, is therefore a useful lens for understanding 'what language is for ordinary men and women in their everyday social interactions' (2017: 15). Taking language from the individual's perspective offers a way to understand how 'ordinary men and women' (and, by extension, ordinary children and ordinary young people) view their own communicative practices. To what extent do they understand and claim ownership of their own repertoires, and to what extent are they are enabled to understand and claim any ownership? Likewise, how might everyday engagement with linguistic landscapes as repertoire affect this? This question reflects our decision to develop this research collaboratively with young people. We argue that in its expansion to incorporate the multimodal (see Blackledge & Creese, 2017; Bradley & Moore, 2018; Kusters *et al.*, 2017), *a translanguaging approach* enables an extension towards the non-linguistic. As Li puts it:

> Language, then, is a multisensory and multimodal semiotic system interconnected with other *identifiable* but *inseparable* cognitive systems. Translanguaging, for me, means transcending the traditional divides between linguistic and non-linguistic cognitive and semiotic systems (2017: 15).

Multimodality is, according to this conceptualisation, integral to translanguaging. Bringing together social semiotics and translanguaging (see Sherris and Adami, 2018) can enable researchers to consider the multimodal affordances of translanguaging in understanding ordinary communication by ordinary people in ordinary contexts. There is still much progress to be made in establishing new analytical models which foreground translanguaging and this is the focus of current research in the creative arts sector by members of the LS-C project team. For example, Emilee Moore uses musical notation to demonstrate the resemiotisation of a poem and Jessica Bradley describes how puppets and objects created by street artists for outdoor performance become the objects of analysis rather than simply the context for the surrounding linguistic analysis (Bradley & Moore, 2018, see also Moore & Bradley, 2019).

In seeking to extend the translanguaging lens towards arts practice, encompassing multimodality, we are aware that there are gains in terms of broadening our perspectives and our developing theories. But we are equally aware that we risk losses (cf. Kress, 2005). Debates around the current multiple (and multiplying) theoretical conceptualisations of dynamic multilingualism abound (see Jaspers, 2018, for a discussion of translanguaging's 'transformational limits'). Alastair

Pennycook refers to this as the 'trans-super-poly-metro' movement (2016: 201). As Li states, 'translanguaging seems to have captured everyone's attention' (2017: 9) and we, as authors, are conscious of the challenges of stretching and extending translanguaging beyond spoken and written language. The origins of translanguaging and its take-up in bilingual education (e.g. García, 2009; García and Li, 2014) are embedded in social justice and bilingual education rights, and any application of the concept should be mindful of its roots in addressing serious issues around language inequalities.

Arguably there is significant scope in situating a discussion of translanguaging within a creative arts context. The arts too, in education and more widely in social life, are a site of conflict. In the UK, shifts in educational policy and curriculum changes have affected arts subjects in the education sector. Introducing arts-informed learning as a methodology for our transdisciplinary educational workshops also therefore seeks to address some of the challenges faced by arts subjects in schools in the UK (as exemplified in cancelling and then reinstating Art History at Advanced Level, see Weale, 2016) and internationally and to demonstrate how arts-informed research can be used across diverse subjects. This extends the collaboration across disciplines and demonstrates clear areas of application at policy level for this kind of transdisciplinary research. As our research developed we wanted to capture empirical evidence of how arts-informed methods and working with artists might build spaces for young people's creative linguistic practice. How might young people from diverse backgrounds, living and studying in superdiverse wards of inner-city Leeds, be empowered to draw from across their full communicative repertoire within the context of our workshops?

From a methodological perspective we were interested in discovering how different ways of working collaboratively might enable new opportunities for translanguaging spaces (e.g. Li, 2011; Bradley & Simpson, 2019) to be created. These we understand following Li (2011):

> a Translanguaging Space, a space that is created by and for Translanguaging practices, and a space where language users break down the ideologically laden dichotomies between the macro and the micro, the societal and the individual, and the social and the psychological through interaction. (23)

We considered how our potential findings might shed light on new ways in which 'creative translanguaging spaces' could be brought into the classroom and foregrounded as pedagogical practice. But, translanguaging also underpinned the project design and the ways in which we as artists and researchers worked with the participants. We maintained an active focus on the idea of opening up translanguaging spaces and on engaging with the ideas the young people had about their everyday communicative repertoires. We also observed multiple pedagogical practices by centre staff in encouraging the participants to draw on their communicative repertoires and have pride in their translanguaging practices. By considering translanguaging as epistemology, these workshops also

developed new ways of considering collaboration and co-production in research, in practice and in engagement.

Bricolage

Bricolage is from the French verb 'bricoler' and translates roughly to English as 'to tinker' or 'to patch together'. Put simply, the researcher as bricoleur always 'borrows from other texts' (Berry, 2015: 103). Claude Lévi-Strauss's bricoleur 'works with his hands and uses devious means compared with those of a craftsman' (1962: 16-17). However, Lévi-Strauss is clear: although a bricoleur will use whatever is to hand to perform their task, the repertoire at their disposal is always limited. If we are to fashion together whatever we can from a limited repertoire, we can assume that we create is also limited, by default. Focusing on writing in online contexts, Myrrh Domingo, Carey Jewitt and Gunther Kress suggest that bricolage in research might be considered by some as incoherent:

> We might feel that a 'bricolage', assembled casually on a beach from bits of flotsam and jetsam is incoherent. Yet its frame - some bits of branches and driftwood - around the collection of elements, can immediately suggest the potential to 'read' meaning into the ensemble. (Domingo *et al.*, 2015: 258)

And yet, as they state, research through bricolage is not automatically incoherent. The above authors differentiate between two broad kinds of bricolage in the context of online writing: a 'semiotic entity' for which the author has endeavoured to produce coherence for the reader (or observer) and one for which the audience is tasked with piecing the meanings together and finding their own coherence. Both can be considered as bricolage and both draw from a particular spatio-temporal repertoire. This relates directly to intentionality, and how the author of the work (be that a piece of art, a book, an online text) perceives the interaction between herself, the work and the audience.

Norman Denzin and Yvonna Lincoln (1994; 2000; 2005) describe the potential of bricolage as 'addressing a growing concern about what counts as and how to do research in an age of postmodernism, other postdiscourses and digital technologies' (in Berry, 2015: 81, see also Butler-Kisber, 2010). Translanguaging (alongside associated concepts, including metrolingualism [e.g. Pennycook & Otsuji, 2010] and polylanguaging [Jørgensen, 2008; Jørgensen, Karrebæk, Madsen & Møller, 2011]) ask similar questions of us as researchers. As argued earlier in this chapter, when we take translanguaging as epistemology, we require new analytical tools and new approaches. Within this framework, it is insufficient for a researcher to go into the field, take photographs of the linguistic landscape around them, and then analyse according to their own interpretations. There is a need for engagement and collaboration: and these form part of the developing bricolage.

Collage as practice and theory

A critical approach to the notion of bricolage therefore underpins LS-C. The starting point for these is a collage activity, developing from Louise's own artistic practice. As part of her ongoing investigation, she created a series of collages, named Place Myths (2017, see https://www.louiseatkinson.co.uk/artwork/place-myths/). These were intended to evoke associations of space and place through using images taken from holiday catalogues interspersed with bold blocks of colour. Although the images were not based on real places and were not intended to represent any particular location, the use of colour and image aimed to conjure up feelings and memories of past tourist experiences. Collage in the context of LS-C explores the imagery and material culture of place – the linguistic landscape – through a variety of media, including drawing, collage, textiles, and sculpture.

The term 'to collage' traditionally describes the act of grouping a selection of paper, 'found' photographs, and other ephemeral media and adhering onto a surface. Collage is entrenched in the art history canon through the work of early twentieth century modernists, and its use has expanded within visual communication in general, from the political and social commentary of Hannah Hoch and John Heartfield, to the album cover designs of Peter Blake. In Louise's work, collage represents practice as research, and in developing the workshops based on her own creative practice, she works with arts-based methods (following Butler-Kisber's distinction outlined earlier).

The use of collage has also contributed to the development of visual inquiry as a participant research method, in part due to its perceived accessibility and a shift towards the creation of non-linear narratives in research. Butler-Kisber (2010) describes 'collage inquiry' (see also Prasad, 2018) as addressing dissatisfaction in qualitative research with 'traditional forms of representation' (102). She writes about collage *in inquiry, as reflection, as elicitation* and *in conceptualisation*. As she and Tilu Polma argue, the use of collage making in research has multiple affordances:

> These new, arts-informed modes of inquiry mediate different kinds of understandings grounded in direct experiences, expand the possibilities of diverse realities, counter the hegemonic and linear thinking often associated with traditional research, increase voice and reflexivity in the research process, and create more embodied and accessible research results (2009: 1)

But there is a risk in denying these methods a history or biography (Pool, 2018). In approaching LS-C from a professional practitioner background in which artist-led creative activity was embedded in learning, we envisaged that the creative methods used within the workshops should stem from existing professional arts practice. In this way, we aimed to reinforce the embodied and experiential nature of practice as research (and research as practice). Both authors also had experience

of the affordances of creative practice in producing research results which are accessible to wider audiences. Collage, therefore, facilitated the production of three further activities within the workshop programme: group collage, 'zines', and collage sculpture. These creative arts activities are now discussed in more detail.

The Starting Point: Collage

Once the young people had conducted their fieldwork in the streets surrounding the educational centres, they came back to the base to work in their groups to produce collages. Collage was selected as the starting point for the creative activities for a number of reasons. First, it represented an activity that allowed the participants to immediately start the process of inquiry, reflection, elicitation and conceptualisation. Second, collage acted as a catalyst for them to process what they had found during their excursions. Third, it enabled them to approach the creative arts activity without concerns about their own artistic ability. All participants – no matter what level they considered their expertise – were able to select images, cut out images and start to gather them together on a large sheet of paper.

As explained earlier in the chapter, the collage activity was framed in reference to Louise's own artistic practice. Participants were invited to analyse images of her Place Myth series. In so doing, the exercise aimed to elicit responses about types of place, for example, mountains, cities, and beaches, in addition to visual links to ideas around temperature through the use of warm or cold colour palettes. Following this activity, they worked in small groups to use these ideas when considering the process of conducting fieldwork and their findings.

Each group was given a sheet of A1 cartridge paper and a series of A4 colour images of the photographs that they had taken during their fieldwork. They also had access to newspapers and magazines from which they could cut out letters and words that might resonate with the conversations that they had had during their neighbourhood walks and any interviews they might have been able to conduct with people in the streets surrounding the centres. Drawing on the Place Myth collages, the young people were encouraged to produce images that represented their research process and findings, using the materials provided.

Figure 1: Collage example

A translanguaging perspective gave us an alternative lens for the activity. The young people approached the activity in different ways. Some focused on image, some focused on text with others brought together a mixture of the two. Participants also started to introduce texture and additional imagery into their work through the addition of coloured tissue paper and by using acrylic paints. Figures 1-3 are taken from the activities carried out in the east of the city. Figure 1 shows how photographs of terraced houses taken during the fieldwork exercise are juxtaposed with quotations from interviews carried out by the young people and extracts from books used during the creative writing workshop. A series of flags are depicted in the top right hand corner and the word 'Langscape' features centrally. The clouds show excerpts of 'data' from the fieldwork exercise conducted by the young people. Although the terraced houses are typical of the area, the green hills at the bottom of the collage are unexpected, although the educational centre was situated next to a park area. Where images were used as a reference for drawn imagery, participants used their smartphones to find additional inspiration, therefore incorporating an element of digital literacy into the process.

In Figures 2 and 3 the participants have used paints to recreate real and imagined elements of the landscapes they investigated. Both figures repeat the green motifs seen in Figure 1, and each show a road. Figure 2 depicts the building in which the centre is based and a sign for the centre itself. In Figure 3 the road cuts across the image of a house, taken across the road from the centre. The words of some signs are cut up, creating a sense of known and unknown, familiar and unfamiliar.

The creation of the group collages enabled conversations about the research findings and facilitated discussion about prevalent themes within the work. These themes included aspects of community, language, ideas around nationality, and a critical analysis of the use of public space.

Figures 2 and 3: Collage examples

Extension and Communication: 'Zines'

When planning for the second set of workshops in the south of the city, we decided to create 'zines' (e.g. Lovato, 2008) to extend the young people's collaborative collages and as a way for participants to build on the themes identified through their fieldwork and in their data. Zines come from radical and creative arts practice in which artists and writers create their own 'low budget' publications to construct personal narratives. These booklets – often self-published (Lovato, 2008) – are handmade and in most cases produced in small editions. They utilise collage, drawing and handwritten content, in order to be easily photocopied and distributed. As Anna Poletti writes, zines and the zine writing, making and sharing community constitute 'a form of alternative media, a subculture of storytelling and knowledge sharing' (2005: 184). Zines therefore offered a productive format for our participants to catalogue and communicate their research findings. The zine, as a medium incorporating text and image in a sequential format, encouraged the young people to think about how audiences might 'read' their research in the form of 'fieldnotes' or even as a guide to the local area.

To produce the zine, participants were shown a simple folding technique to produce an 8-page booklet. They were then given the brief to produce an artwork in response to how they might represent the linguistic landscape of the surrounding area to a visitor, drawing from their own ethnographic research in the street. Participants drew on their own personal experiences of living and studying in the area, including from their own family histories and faiths, to share aspects of the food, activities and languages in their neighbourhood. Figures 4-7 below show the participants creating the zines and examples of the finished objects.

Figures 4, 5, 6, 7: Examples of zines

The young people focused on the site of the workshops as being an area which needed to be promoted. They drew on the diversity - linguistic and cultural - of the area, as explored during the fieldwork exercise. The globe featured as an image across a number of the zines (see Figure 7), connecting the local with the global, again linking to their explorations of the area and their lived experiences of it as multilingual residents of Leeds.

Incorporating the 3D: Collage Sculpture

Following the first stage workshops at the educational centres, we invited the groups with whom we had worked to the university for a two-day summer school. For this we were immersed in a different semiotic landscape: that of the university campus.

The summer school built on the creative arts workshops delivered previously and incorporated an aspect of sculpture. The participants at the summer school were, in the main, the young people with whom we had worked initially who had chosen to continue with the project. We wanted to build in a 3D aspect to the workshops and to encourage the participants to think about architectural considerations and how these might be taken into account in linguistic landscape research. As with the earlier programme, the young people went in groups to explore the surrounding linguistic landscapes, with the university campus as their site of critical analysis.

The basis for the collage sculpture activity was the printed photographs from these explorations. But in this instance, they also had to produce a 3D model on which to adhere their collage materials. The participants began by separating into small groups. Then, guided by Louise and supported by project staff, they worked to create a net of the 3D object, in a shape they chose as a group, based on the semiotic landscape of the campus. After they had constructed their models, they started to select and attach images around particular themes, including signage and architectural features. The models ranged from simple geometric shapes to complex renditions of university buildings incorporating staircases and, in some cases, stilts. The young people then presented their sculptures (see Figure 8) to the group and academics from the university, giving explanations for their choice of shape and for the selection of images and text.

Figure 8: Example of collage sculpture

The sculpture activity extended the collage work done previously to enable the young people to play with shape and structure, therefore responding to the architectural features of the linguistic landscape of the university. The shared making process required negotiation of which observations would be interwoven to create the sculptures.

Discussion

This chapter has considered the LS-C project as a process of collaboration between applied linguistics researchers and creative practitioners. In considering the different arts activities we have shed light on what these kinds of artistic artefacts and the processes involved in their creation tell us about translanguaging practices. The purpose of highlighting these methods is to demonstrate how an extension of our lenses as applied linguists through working collaboratively can further develop our understandings of communication as entangled with space. Bricolage, as a conceptual framework for this project, underpins the three activities shown here in multiple ways. First, as methodology, in bringing together Louise's creative practice with applied linguistics research. Second, as a process of engagement by young people with research and as collaborative research practice. Third, as a conceptual lens for considering how ordinary people draw on their repertoires to inquire about their

own communities and localities, to reflect on their findings, to elicit new understandings through their inquiry and to conceptualise their understandings. The chapter focused on a series of artefacts, or objects, created over the course of the collaborative process.

However, this also moves us beyond bricolage. For every object a transformation took place. Each object was created collaboratively, with participants working with the materials they had to hand. The activities were designed in a way to encourage the young people to explore and to create as a process of transforming their own understandings of the linguistic landscapes around them. The transformation is therefore considered within new objects which represent the process of inquiry.

Participants used creative practice to synthesise, analyse and communicate their research findings from their communities, making visible the 'expanded complex practices of speakers who could not avoid having had languages inscribed in their body' (García & Li, 2014: 18), as previously cited, and the workshops aimed to provide a way to enable us, together with our participants, to overcome some of the barriers around reading 'between the lines', understanding 'the gaps and the traces' and 'the unspoken and the unspeakable' (Thurlow, 2016: 487).

In taking inner-city linguistic landscapes as our point of departure, the LS-C project, as arts-based and arts-informed, used multiple and diverse arts practices and methods to explore young people's understandings and knowledges of the communities in which they live and study. In this chapter we have considered the ways in which these activities – both as *creative* practice and as *research* practice – can be considered as iconic of multimodal translingual practice. We suggest that arts-based learning activities, as objects of arts-informed analysis, reveal new insights into how we deploy their communicative repertoire. The kinds of data we have described here are often seen as tangential to audio- or video- recorded data when conducting research into communication. We therefore argue that making the collaborative processes involved in research visible and disrupting traditional analytical processes is an important part of understanding dynamic communicative practice. LS-C also demonstrates the affordances of the linguistic landscape as a fruitful and creative catalyst for transformative collaborative research.

Using Lévi-Strauss' concept of bricolage, we have considered the artistic practice of collage and its application to the sociolinguistic concepts of repertoire and translanguaging. In setting out these examples as objects of analysis, we have sought to identify where and how artistic practice and dynamic multilingual practice might intersect through collaboration. By focusing on empirical multimodal data collected during the workshops, namely the art works produced by the young people, we have demonstrated how the concept of bricolage can be both harnessed and problematised as underpinning pedagogy. We have also set out how openness to bricolage in transdisciplinary arts-based practice, research and engagement, enables us to re-imagine and co-create linguistic realities. In doing so we challenge traditional ideas around bricolage, and suggest that the young investigators of the linguistic landscape are re-making and re-creating their multimodal worlds, using 'whatever is at hand'. However the young people's repertoires are not limited in the ways described by Lévi-Strauss.

Instead, they are recreated and remade, in a process of constant renewal. The sets of creative and communicative tools deployed by the young people as they created the objects were open and contingent.

As with Lévi-Strauss's bricoleur, we, as chapter authors have drawn from a wide-ranging but finite repertoire. We write this chapter after the project has ended and we are conscious that we have analysed and theorised these artistic objects, created within the context of a collaborative ethnographic project, working together. We recognise that this chapter therefore models what Shirley R. Steinberg describes as a 'tentative interpretation' (2015: 111). We would like to thank the young LangScape Curators for allowing us to tentatively interpret their art works in this way.

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